

The Book Factory

By EDWARD ANTHONY.
IMPIOUS IMPRESSIONS.

II. Zane Grey.

His stories made me want to know
The Woolly West and all its branches,
And so I spent three months or so
On ranches.

And met an ancient cattle-man
Who well repaid me for my roaming.
('Twas on his ranch near Sher-i-dan,
Wyoming.

Out in God's Country where they stage
Those Purple Sunsets—glorious practice!
Where grows the celebrated sage
And cactus.)

"Zane Grey?" he said in answer to
My query, "Sure, I like his writin',
Especially when it has to do
With fightin'.

"I like to read of holdup guys
Who with two pistols bullets sprinkle;
It's thrillin'," he observed, his eyes
A-twinkle.

"I'm fond of this here Western plain,
But, pal, the life is much too quiet,
And so I'm thankful for a Zane
Grey riot.

"A fight near Dead Man's Gulch (or, say,
The Coffin Cliff or Black Ravine) for
A girl (the foreman's daughter May)
I'm keen for.

"We cowboys get our thrills from books
'Cause nothin', pard, don't ever happen—
'Cept some one swipes a pie when cook's
A-nappin'.

"Or some one's steer gets cactus knee,
Or some one's bronc get rheumatism,"
(Which seemed a sound—suppress your glee!
Critticism.)

"At Mister Grey your nose don't thumb;
We gives his fairy tales invitement;
A feller simply must have some
Excitement."

Announcement of Frederick Arnold Kummer's "Plaster Saints" reminds us that Henry Sydnor Harrison's "Saint Teresa" is also a plaster saint. She plasters the guy who tries to make love to her.

EDWIN MARKHAM, EDITOR.

At the recent dinner of the Columbia Jester Edwin Markham grew reminiscent about the days when he was an editor in the West. "There was a poet," he said among other things, "who was getting on my nerves. His stuff was awful. And when I say awful I mean awful. Week after week he sent me bushels of it. One day he sent in the worst poem I had ever read. It was called 'Why I Am Alive.' Adt last I had a chance for revenge! I sent the poem back with a note reading: 'You are alive because you did not deliver this in person.'"

THE TRUTHFUL AUTOBIOGRAPHER.

Yes, it is a great temptation, one that I could not resist. Presently to write my memoirs if the public should insist.

But I'm handicapped, I fear me, if this feat I dare to try.

For, like our great country's father, I can never tell a lie.

—From "Handicapped," by E. S. Van Zile, in Life.

Author of that merry ditty, though I willingly concede

That your ethical position is a handicap indeed,

Write those memoirs anyhow, sir; it is possible they'll please,

For the Gentle Reader, as you know, is fond of novelties.

To "The Prairie Wife" and "The Prairie Mother" Arthur Stringer now adds "The Prairie Child," and doubtless next fall "The Prairie Dog" will be announced.

That pastor who recently said that an occasional larruping in the days of his childhood would have done Oscar Wilde some good must have had in mind the old proverb "Spare the rod and spoil the Wilde."

A LITERARY ESCAPE.

Frank Williams, 19, who told the police he was a literary man, was arrested yesterday on a charge of

burglary when found behind a hall-rack on the third floor of the apartment house at 567 Hunterdon street, Newark.

The police said he had a skeleton key and two manuscripts, one being a novelette, "Paul, a Mason's Success," and the other the opening part of "The Escape."

The latter story began: "John F. Williams was finishing a five year stretch when his pal, Jim McSweet, made a getaway from jail."

We like the way Williams's story begins. It has directness, a quality few authors possess. We have an idea that the next sentence reads: "Jim accomplished the getaway by starving himself until he was so thin that he could wriggle through the bars. Once out of his cell he had no difficulty in overcoming his jailer."

But no; that would never do. For any one knows that a starved man can't put up much of a fight. At any rate, we are sure that whatever method of escape was employed it was described with directness. There was no puffing psychologizing to slow up the movement of the story, we'll wager.

Incidentally, Williams will have an opportunity to learn whether the method used by Jim McSweet in making his getaway will work in his own case. If it doesn't—for we are grateful for the "copy" his escapade has provided—some day we'll send him a jigsaw in a cream puff.

LESSONS IN POISE; or, USING HER HEAD.

Miss Marie Lamarche learns poise by balancing a book on her head.—News Item.

And though no bookworm she may be, That item makes it plain That there are many times when she Has books upon the brain.

And when a tome to crown her dome She buys, I'm sure her sense Of fitness sees that it is charged To overhead expense.

PUNCHINELLO.

There is some gay nonsense on the subject of punning in Louis Untermyer's "Heaven!" a giddy collection of skits, parodies and pantaloonades. Mr. Untermyer does a preview—(a preview being a review of an un-

written book)—of "The Pun, Its Principles, Possibilities and Purposes; 500 Examples of This Popular Pastime," by Justin Thyme, M. A. (Scribbler & Bros.)

This preview is an exhaustive study of the pun, and aside from the fact that Prof. Thyme is not referred to as a pundit nothing is overlooked.

What with Clarence Day, Jr.; Robert C. Benchley, Simeon Strunsky, Louis Untermyer and many others wearing motley, America's literary slogan these days—and we hope Prof. Thyme will include our sally in his next edition—seems to be, "Say it with persiflours."

But the punning professor, if he reads that, will probably say, "That Anthony person thinks he's a harlequin; as a matter of fact, he's a harlequin."

A BIG BOOK.

Many "big" novels have been announced, but the biggest we have seen in recent months is Gene Stratton-Porter's "Her Father's Daughter"—500 pages.

BARGAINS IN HISTORY.

"Attention! 300,000 years of history for \$3.50," reads an "Outline of History" circular. Or at the rate of \$0.000017 a year. We don't know what others charge, but we think this is pretty cheap.

We wonder, though, whether this isn't a dangerous way to advertise. Suppose, for instance, a customer

wrote in, "Can't use 300,000 years, but inclosed find check for \$1.17 to cover cost of 100,000?"

Which reminds us that when asked by a representative of The Book Factory, "What period gave you the most trouble?" the author of "The Outline of History" replied, "The first hundred years were the hardest."

It occurs to us that the reminiscences of Don Marquis's archy might be called "The Memoirs of a Midge." Or isn't a cockroach a midge? One of these days we'll ask a bugologist and report to you.

Which reminds us that if Mr. de la Mare's Midget is as thrifty as ever we suggest that she move to Philadelphia, where persons under 31 inches in height ride free on the street cars.

TITULAR MOUTHFULS.

If you're an educator I suggest for your consideration A book you really ought to buy: Hartman's "Principles of Curriculum-Making, with Suggestions for Their Application."

And if you are a Mayor who On inefficient methods frowns, This quatrain is to urge that you Acquire Strange's "Notes on Irrigation, Roads and Buildings and the Water Supply of Towns."

Moliere in America

By GUY NICHOLLS.

WHEN Gabriel blows his trumpet and the noble army of literary yeggmen present themselves at the pearly gates they will find waiting for them, with a demand for royalties centuries overdue, Jean-Baptiste Poquelin, known as Moliere. Glancing through the library of any successful dramatist of the past two hundred and fifty years you will find within easy reach a copy of the works of Moliere, dog-eared and thumbled, with many marginal notes, but what is technically known among book-sellers as "a good working copy." They have all drawn on that treasure house of comedy; they have all taken a sip at the fountain—Dryden, Flecknoe, Murphy, Miller, Fielding, Ravenscroft, Wycherly, Shadwell, Mrs. Centlivre, Aphra Behn, John Crowne, Lacy, Coleman, Garrick, Sheridan, Otway, Foote and, in later years, W. S. Gilbert, Dion Boucicault and a host of others too numerous to mention. Had the mysterious gentleman who wrote "The Plays of William Shakespeare" lived another fifty years he would probably have helped himself to some of Moliere's comedies. Moliere himself was found occasionally browsing in the pastures of Plautus and Terence. They have all borrowed, even to the writers of present day musical comedy. In one of the "jazziest" of recent musical successes was a scene taken bodily from "Don Juan," and "Dolly Varden," in which Miss Lulu Glaser starred a few years ago, was a liberal adaptation of Wycherly's "Country Wife," which was borrowed from "L'Ecole des Femmes." For two centuries the borrowers did not seem to think it necessary to put the name of Moliere on the playbills, and so far as can be learned that name did not appear on an American playbill, except in performances given by French companies, until October 20, 1879, when Augustin Daly produced "Wives," an adaptation by Bronson Howard of "L'Ecole des Femmes" and "L'Ecole des Maris." This play was a great success in its time.

II.

"The School for Guardians," by Arthur Murphy, was taken from "L'Ecole des Femmes" and "L'Ecole des Maris," with a dash of "L'Etourdi." This play was produced in London in 1767 and was frequently played until the middle of the nineteenth century. The first dramatist of any note of North American birth was John Crowne. Born in Nova Scotia about 1650, he died in England about 1703, the exact time of his birth and death not being known. In his early manhood he went to England and shortly after his arrival began his career as a writer. Among the best known of his plays are "The Country Wit" and "Sir Courtly Nice," filched from "Le Sicilien; ou, L'Amour Peintre"

and "Les Precieuses Ridicules." This seems to be the first instance of Moliere's influence in America. The first company of professional actors to play in America about which anything definite is known was the Kean and Murray Company, which appeared in Philadelphia in 1749 and in New York in 1750. There are hazy records of dramatic performances as early as 1702, but of the plays and players nothing is known. On April 30, 1750, the Kean and Murray Company played in New York "The Mock Doctor," Henry Fielding's adaptation of "Le Medicin malgre lui." This is as far as is known the first performance of Moliere in America. In October of the same year this company gave a performance of "Amphitryon," Dryden's adaptation of Moliere's play. On February 9, 1767, "The Miser," Henry Fielding's adaptation of Moliere's "L'Avare," was played for the first time in this country at the Southwark Theater in Philadelphia. Lappet was played by Mrs. Harman, a granddaughter of Colley Cibber. Others in the cast were Messrs. Hallam, Douglass, Woods, Tomlinson and Wall; Miss Hallam, Miss Cheer and Mrs. Wall. Clinton's Thespians, organized by Sir Henry Clinton to entertain the British troops quartered in New York, was made up partly of professionals, but in the greater part of amateurs, officers in the various regiments. Before opening the theater they advertised for copies of various plays, among them "The Cheats of Scapin," Otway's version of "Les Foberies de Scapin." They evidently did not succeed in getting it, as no mention is made of their having played it.

III.

Indeed the New York public was obliged to wait until 1817, when the French company played it. The first English version of the play was given in Baltimore in 1783, with Mr. Wall as Scapin and Mrs. Elm as Lucia. The foregoing plays were included in the repertoire of most of the companies playing in America in the eighteenth century. "The Hypocrite," a comedy by Isaac Bickerstaffe, taken from Cibber's "The Nonjuror," which in its turn was taken from Moliere's "Tartuffe," seems to be an early instance of the well known triple play from Moliere to Cibber to Bickerstaffe. Of all the Moliere comedies "Tartuffe" seems to be the most popular with the hard working writers of original comedies. Starting with Cibber in 1717, we find "Tartuffe" creeping up once or twice in every decade for the last two hundred years, with dress and stage setting appropriate to the period in which he is masquerading. The first performance of "The Hypocrite" in this country seems to have been given in New York July 28, 1801. Mr. Jefferson played Mawworm, Mrs. Jefferson Young Lady Lambert and Darley played Darnley. Mr. and Mrs. Jefferson were the grandfather and grandmother of Joseph Jefferson; Darley was the father of F. O. C. Darley, the artist.

During the days of the stock system, which began to die in the seventies, these plays were used from time to time, but in all these years no credit was given to Moliere. James H. Hackett, father of James K. Hackett, played Socia in "Amphitryon" in 1827; Junius Brutus Booth, father of Edwin Booth, played Mawworm in 1832. In 1884 Augustin Daly produced "The Country Girl," in which Miss Rehan gave one of her most charming performances. This seemed to be a glorification of the triple play, from Moliere to Wycherly to Garrick to Daly. Among the distinguished members of this caste besides Miss Rehan were John Drew, Charles Fisher, George Parkes and Virginia Dreher. This play, after wandering from France to England and from England to America, finally returned to its home town in 1886, when the Daly company played it in Paris.

Richard Mansfield was the next man to tempt fate with a Moliere play. In 1905 he produced "The Misanthrope," adapted by Katherine Prescott Wormeley, cast as follows:

Alceste.....Richard Mansfield
Philinte.....A. G. Andrews
Oronte.....Leslie Kenyon
Celimene.....Eleanor Barry
Eliante.....Irene Prahar
Arsinoe.....Gertrude Gheen
Acaste.....Morton Seltin
Clitandre.....Arthur Berthelet
Basque.....Hamilton Coleman
Dubois.....Henry Wenman
An Officer.....Francis McGinn
A Maid.....Mildred Morris

IV.

Wycherly's adaptation of this play, under the title of "The Plain-dealer," was played first in New York in 1813 with Thomas A. Cooper in the leading part. In connection with Mansfield's production of a Moliere play it is interesting to note that the first part played by Mansfield as an amateur was Scapin in "Les Fourberies de Scapin," and that one scene in his play of "Don Juan" was taken from Moliere's "Don Juan." In 1911 the Drama Players produced at the Lyric Theater in New York "The Learned Women," Moliere's "Les Femmes Savantes," with an excellent cast, including Donald Robertson, Effie Shannon, Renee Kelly, Herbert Kelcey and Edward Emery. When a student at Harvard, E. C. Knoblock, author of "Kismet," "Milestones" and other successful plays, played Angelique in "Le Malade Imaginaire" in a performance given by the Cercle Francaise. A year or so ago Henry Miller produced a play called "Moliere," in which much of the dialogue was Moliere's own. The last play of Moliere's produced in New York as a Moliere play was "The Imaginary Invalid," "The Malade Imaginaire," produced February 15, 1917, with these players:

Argan.....Mr. Coburn
Beline.....Miss Mabel Wright
Angelique.....Miss Beatrice Prentice
Beralde.....Mr. Geo. Farren
M. Diafoirus.....Mr. Albert Bruning
Thomas Diafoirus.....Mr. Geo. Gaul
Monsieur Purgon.....Mr. Howard Kyle
M. Fleurant.....Mr. Thomas Jackson
Apothecaries' assistants:
Messrs. Bull, Patnode and Newton
M. Bonnelol.....Mr. Henry Buckler
Toinette.....Mrs. Coburn
A band of dancers; strolling players:
Misses Carrol, Spencer, Ridgeley and Kins; Messrs. Fish, Patnode and Newton.

Dancers:
Peta Powick and Anna Nampton
Scene—Argan's home; his bedroom.
Place—Paris. Time—1675.

This play had been played early in the nineteenth century in America by Charles M. Barras. In connection with "Le Malade Imaginaire" the present writer had occasion to ask one of our leading young dramatists, Mr. A. E. Thomas, if he had ever stolen anything from Moliere. His answer was: "No, I never stole anything from Moliere—except (at a moment's thought) my first play; I did put a half portion of Moliere in that."

James Oppenheim, author of the psychoanalytical autobiography in verse, "The Mystic Warrior," says that the book grew out of his experience as a practicing psychoanalyst. He treated many men and women, but felt it would be unfair to use in a book the tremendously interesting material so gathered. "It was then," Mr. Oppenheim says, "that it occurred to me that I did have some material of this sort, which was mine to use, namely, the analysis of myself. This I could give, thus setting forth human nature from the level of the new insight, the new understanding."